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The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.**

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Our Competitions.



HE prize for the best setting of
"The Richest Treasure" has been
awarded to

MR. A. G. COLBORN,
Broom Hill,
Stapleton,
Bristol.

OUR NEXT COMPETITION.

It is earnestly hoped that ere long the deplorable war in South Africa will be at an end. In view of that happy time we want a thanksgiving anthem that will be suitable for use at thanksgiving services. It must not be an anthem for choir use only, as on such an occasion the people would wish, and certainly ought, to take an audible part. While, therefore, the greater part of the anthem may be written for the choir alone, one or more verses of suitable hymns, set to easy congregational music, should be introduced. We offer a prize of two guineas for the best composition on these lines.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before February 28th.
2. Each MSS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.
3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

Our esteemed contributor, Mr. J. Cuthbert Hadden, has a very interesting article on "The Tinkering of Hymns," in the *Nineteenth Century* for January. The article contains much information which will probably be new to many. Choir members ought to be almost as much interested in hymns as in the music they sing to them. We therefore advise them to read Mr. Hadden's article.

We see that the Rev. Richard Westrope, of Westminster Chapel, is appealing for help to enable him to engage an orchestral band and solo vocalists for his Sunday evening services. Apparently he has already secured an excellent band, and some of the well known vocalists have gone to his help without a fee. Mr. Westrope's move is in the right direction. For years it has been evident that Westminster Chapel could not be worked on the ordinary lines, and it is much to be regretted that the present course was not adopted years ago. With a magnificent Willis organ, and every convenience at hand, there is no reason why Westminster Chapel should not become as great a success as St. James's Hall on Sunday evenings. Mr. Westrope is an advanced man, and had he been allowed an entirely free hand when he undertook the pastorate, the cause would have been in a flourishing condition ere this. "Better late than never." We trust the new movement will meet with abundant success, and that Westminster Chapel may again see as prosperous

times as those when the Rev. Samuel Martin was pastor.

Notices announcing mission services frequently bear some such note as this, "Music will be rendered by an efficient choir for half an hour before the commencement of the meeting." That usually means that a selection from Sankey is to be given. "Precentor," in the *Christian World*, refers to a mission (foreign) service recently held in Bayswater, when Mr. Livesey Carrott and his choir gave the following selection of music: "The Wilderness" (Goss), "Rise up, arise" (*St. Paul*), "Behold, I bring" (anthem written for the C.M.S. Centenary, (J. L. Roeckel), "Blessing, honour, glory, power"

(Spohr), "Ready" (solo and chorus by Mr. Carrott), "Thou shalt bring them in" (*Israel in Egypt*), "Rise, He calleth thee" (Cowen's *Ruth*). Surely this is far better than Sankey, and not a word can be said as to its suitability. As we said last month, if organists and singers would speak out plainly and boldly, we believe that Sankey's music would soon be a thing of the past.

We learn from an American paper that Mr. Sankey has been singing some of his favourite melodies into the gramophone that they may be heard for many years to come. Our contemporary simply says that surely we ought to allow a man's sins to die with him.

Passing Notes.



HAVE had a look through the newly-published reminiscences of our only composer, Sir Arthur Sullivan, but I do not find much in the volume that we did not know before. Sullivan, I suppose, must not be called a great composer. People say that if he had starved and plodded he might have become a kind of English Mozart. But he was astute enough to see that plodding would not pay, and he left other men to dig mines into their own natures in search of jewels. He was satisfied to write the music of "The Lost Chord" and "Onward, Christian Soldiers," and to join hands with Mr. Gilbert in making comic opera a success which before his time had been undreamt of. There are very few really good stories in the new volume. There is one about Sullivan when he was an organist in a London church. A consecration was to be held by the Bishop of London. The hour had been fixed for twelve o'clock, but owing to some misunderstanding, the Bishop did not arrive till one. The consequence was that Sullivan had to play the organ the whole time in order to occupy the attention of the congregation. As the minutes went by, and the Bishop did not arrive, he began to play "appropriate" music. First he gave them "I waited for the Lord"; then, more daring, he went on with a song of his own, "Will he come?" and just as the congregation were beginning to realise the joke, the Bishop appeared. There is another capital story, but it is told of the late Sir Frederick Ouseley, not of Sullivan. Ouseley had been invited to dine at mess with the Life Guards. During the dinner he began to talk of an exercise for the degree of Mus.Doc. which had come before him as Professor at Oxford. The officers listened respectfully, hardly comprehending a word. "And you'll scarcely believe me, Colonel," said Ouseley, "when I tell you that the whole movement was in the hypomixolydian mode." "God bless my soul, you don't say so?" replied the Colonel with well-feigned astonishment. "It's a fact," replied Ouseley in his most solemn tones. The lesson of the

little story is obvious: don't talk "shop" outside your own profession.

Is not Mr. W. H. Cummings making just a little too much of his rabid antipathy to the Tonic Sol-fa notation? The agitation which he has lately been leading against the teaching of that notation in the schools is certainly neither temperate nor wise. Every reasonable being must see and admit that the Tonic Sol-fa system has done an immense amount of good in elementary schools. For my own part, I do not believe that anything like the same results could have been obtained by the Staff notation. That the Sol-fa notation is the easier to teach cannot be doubted for a moment. The statistics prove it, if nothing else did, for teachers can have no reason for placing the notation in the unique position it occupies other than that which has to do with the ready attainment of results. The Staff, whatever some extremists may say to the contrary, is assuredly not a notation for very young children. To do anything at all effective by its means requires more thinking than the juvenile mind either cares to give or is capable of giving. The mastering of the names of lines and spaces, of the meaning of sharps and flats, of the precise relations of semi-breves and minims, crotchets, and quavers, and so on, is too much to ask at first. Young children require a notation which will allow them to do more and think less—a notation, moreover, which will enable the teacher to keep his attention on those before him, rather than on the setting forth and explanation of intricacies such as the teaching of the Staff admittedly involves. There is great force in the contention that children ought to be made acquainted with the Staff before leaving school. But to ask that they should be taught the Staff and nothing but the Staff from the very beginning is, in the face of all experience, both absurd and inexpedient. The real solution of the difficulty would seem to be in the direction of an extra grant for the teaching of the Staff as an addition to Sol-fa. This would leave the Staff, as it is now, a purely voluntary sub-



ject, but it would certainly lead to its being taught in every case where it was at all possible to teach it.

"Ian Maclaren" may write very pretty Kailyard stories (though I am not an admirer of that species of literature), but it is clear that when he goes outside the somewhat restricted domain he is in some danger of making a fool of himself. For cheap sarcasm I have indeed seldom seen anything so feeble as a recent paper of his on "The Minister and the Organ." Dr. Watson admits that his own experience of choirs and organists has been altogether delightful (this is comforting for the musicians at Sefton Park Presbyterian Church, Liverpool), but he moves about the world and he has "heard things." And what has he heard? Simply the traditional and wholly exaggerated views which ignorant and ill-natured people hold about those who are responsible for the music of the churches. He begins his sarcasm by remarking that the organist is a man of "special refinement," the "most spiritual of artists," whom you must handle like a piece of precious porcelain. If you complain to him, try to argue with him, to put him right when he is wrong, he will resign and "carry his pathetic story to every quarter, for he is lifted above criticism and public opinion; it is impossible to teach him anything; it is an insult to suppose that anything could be better." From this Dr. Watson goes on, in the same puerile style of wit, to compare the relative positions of minister and organist. The minister, he says, ought really to know better than put his own office above that of the organist. He ought to remember that his work is "subordinate to that of the artist, and that the rest of the service is simply intended to be a support and environment for the music." What the congregation wants to hear (very likely this is true) is not his sermon, but the anthem. When a minister "has laid this fact to heart and taken care that the people who have been raised into a heaven which cannot be described by the singing are not unduly harassed by his stupid words [very likely true again], he has at least escaped one rock of offence." After this manner does the author of "The Bonnie Brier Bush" go on through four long columns. The organist, he says in effect, objects to all the hymns being chosen so as to bear on the text (and there the organist is quite right, say I); the choir are delighted when a new tune silences the congregation; when the organ is rebuilding and there is no instrument at all, "ignorant strangers coming into the church will say they never heard better singing in their lives." And so on, till Dr. Watson actually envies the Quakers in having no music whatever in their services!

It would be very easy to answer all this nonsense if one had space. Every organist will answer it for himself. What I should like very well to do now would be to tell Dr. Watson what the organist and the choir sometimes think about the minister. That would seem to be only a fair exchange of courtesies. The first thing I would tell him is that he is mightily

mistaken in supposing that people go to church solely or even chiefly to listen to the sermon. Even in sermon-loving Scotland, where my lot happens to be cast, that is very far from being the case. Brilliant preachers, of course, have their following, but in the case of the average divine I find that the shorter he makes his sermon the better the people are pleased. They like to take an active part in the service themselves, and this means that they like plenty of music. Dr. Watson clearly does not see this. From what he says, I should suppose him to belong to that irritating type of preachers who bore their congregations to death with long sermons, and then cut out three verses of the last hymn. I have known preachers who thought so much of their sermon that they demanded to have the whole praise service shortened. I need hardly say that these were not the men to raise a congregation to the highest heaven. As for Dr. Watson's implied contention that parsons know better what hymns and tunes best suit a congregation, that is true only in exceptional cases. I know what hymns will go well with my congregation better than any parson can tell me; and I am sure many organists will say the same, without any idea of boasting. I will not say that there are not organists who like to silence the people, but they are no more to be taken as representatives of their profession than Dr. Watson's organ, which "will be found so large that two blowers are required," is to be taken as a typical church instrument. The whole thing is a wild exaggeration; and I regard it as in the very worst taste that a man of Dr. Watson's position should have propagated a series of slanders which, even on his own admission, he has only heard at second-hand. People have "heard things" about parsons, just as Dr. Watson has "heard things" about organists. What if they believed all that they have heard? What if they published it all abroad?

J. CUTHBERT HADDEN.

LONDON FREE METHODIST MUSICAL UNION.

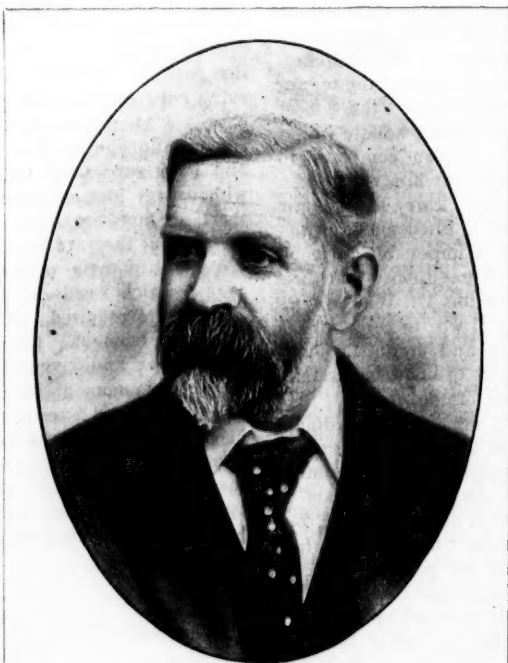
Arrangements are now being made for the formation of a large choir to render special music at the Annual Missionary Demonstration, to be held in Exeter Hall on April 9th. A good measure of success has attended a like effort in former years, and it is hoped that on the coming occasion a larger choir will assemble, and make the rendition of the anthems, etc., in every way creditable to the denomination as a whole. The following are the pieces selected: "The Heavens are telling" (Haydn), "Gloria" (12th Mass) (Mozart), "I waited for the Lord" (Hymn of Praise) (Mendelssohn), "The Hymn of the Homeland" (Sullivan), "Break forth into joy" (Barnby). Ladies and gentlemen interested in choral work and willing to form part of the choir, should apply for particulars of rehearsals to the General Secretary, Mr. G. Bower Codling, "Woodville," Riggindale Road, Streatham, S.W. They will be heartily welcomed by the union officials.

Music at Bethel Baptist Chapel, Accrington.



OUR sketch this month takes us to the busy factory town of Accrington in Lancashire. The Bethel Baptist Chapel was built twelve years ago in Italian style at a cost of £4,000, with sitting accommodation for 750 people. Recently decorated in the most modern style, it is one of the prettiest chapels in the district. The principal features of the interior is an organ of good design, in front of which are the choir stalls, in front of this again is the rostrum, of uncommon pattern and good workmanship. The pews offer considerable comfort, and are well supplied with accessories in the shape of book racks, umbrella stands, etc. Behind the chapel are three large vestries, one of which belongs to the singers.

On the Sunday evening of which we write the opening voluntary was the "Funeral March, with the hymn of Seraphs" (Guilmant). The organist, Mr. Edwin Hargreaves, is a young man, a professor of music, of brilliant attainments, possessing considerable mastery over the instrument. He works well with the choirmaster. The choir numbered twenty-four. Four hymns were sung: "The God of Abraham praise," to Leoni; "Beloved, let us love," to Gottlieb; "O Paradise," to S. Helena, and "The day is past and over," to S. Anatolius; also two chants, and the anthem, "Hear my prayer," by Gounod. The congregation joined heartily in the singing. A short time ago a critic from the local *Observer* went the round of the churches. Coming to Barnes Street as the eighteenth place, he remarked in his review, "The hymns received excellent treatment by choir and people. A large portion of the latter seemed perfectly familiar with the music. In chanting Psalm 89 there was excellent precision, the pronunciation was fair throughout. The chanting at this chapel is considerably above the average. For perfect equality in *tempo* it would be hard to mention an instance in which this quality has appeared more prominently among the eighteen churches up to this point visited."



MR. J. H. KAY.

The choirmaster, Mr. John Henry Kay, whose portrait we give, has been connected with the musical department of this church and school for twenty-three years. In April, 1882, a beautifully handpainted vellum testimonial was presented to him by the Sunday-school choir in appreciation of his having served them as "Leader and tutor in the principles and art of music." He is much beloved by his choir, and manifests the qualities of an ideal conductor; firm yet gentle, exacting yet genial, encouraging beginners; he has a wide knowledge, practical and theoretical, in all styles of music, and well read in the history of the art. He is ever on the look-out for good voices in the congregation, gives much time to personal tuition of individual members of his choir, and works in perfect harmony with the minister of the church.

The outstanding event during the summer is "the choir picnic," provided by collections, heartily made, on a fixed Sunday known as "choir sermons." The singers thus spend a pleasant day together among country meadows or mountain glens, far from the smoke of the foundry and factory, and everyone is the better for it.

From some programmes of recent musical services it seems that Mr. Kay has made selections from the following works: "Judas," "Israel in Egypt," "Twelfth Mass," "Creation," "Dettingen Te Deum." Among the anthems are "Seek ye the Lord" (Dr. Roberts), "Hearken unto me" (Sullivan), "The Wilderness" (Goss), "Send out thy light" (Gounod), "Praise the Lord" (Darnton), "A day in thy courts" (Macfarren), "Wherewithal shall a young man" (Elvey), "O taste and see" (Goss), "42nd Psalm" (Mendelssohn).

The music at Bethel Chapel is of a high order, and certainly advanced for a Baptist Church. This is right. With a capable choir leader, an efficient organist, and a sympathetic minister, music can, and ought to, take an important part in the services, much to the advantage of the congregation. We hope our friends will still go on to even better things.

Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 10.)

THE TRAINING OF THE VOICE.



IN the teaching of singing there is a considerable amount of quackery and humbug. One thing is certain, there is no royal road to the art of singing, no one prescription that will cure everybody of everything.

Voices, like constitutions, differ as much as faces do. Each student must be trained according to his individual peculiarity and talent. What is meat to one man is poison to another.

FALSE DOCTRINE.

Hundreds of books have been written on voice production, and miles of articles and letters in the magazines, and yet there does not appear to be one precept or practice that is universally accepted. Many teachers lay stress upon the value of a knowledge of the anatomy and physiology of the vocal organs, and they fill their books and waste their pupils' time with dry technicalities that are worse than useless for the purpose in hand. This is a great mistake. Whoever learnt to speak by studying anatomy? or to walk? or to dance? Who thinks it essential to know all about the bones and muscles of the hand, or the structure of the eye, before he learns to write or to paint? The power of hearing is absolutely necessary to the musician, for this alone directs his efforts and ministers to his pleasure whether in singing or playing; but the faculty is enjoyed in its fullest perfection without the slightest knowledge of the marvellous mechanism of the internal ear. The truth is that the best singers the world has ever known knew nothing, and cared nothing, about vocal anatomy; and nobody ever did or ever will sing the better for such knowledge, however interesting the study may be, or however useful in other directions. The great singers of the past knew by the test of experience how to use their vocal organs, and this is all that is essential—a very different thing, as we have seen, from knowing their structure and mode of working.

A BETTER WAY.

The illustrations just given furnish a clue to the true method of voice cultivation. How does a child learn to speak, but by listening and imitating? Born deaf, it remains dumb. How does it learn to write, but by looking and copying? True, the child must first be taught to hold his pen; but this being done, he no longer thinks of himself, but looks outwardly to imitate the graceful forms of the copy before him. And so the painter looks away from himself and thinks only of the forms and colours to be depicted on the canvas—forms and colours of real objects or of ideals that have grown out of them. In like manner, singing is largely an imitative art, and the voices of people are mostly self-made, good or bad, not according to their know-

ledge and thought of the machinery, but according to the patterns they have consciously or unconsciously followed, or to the ideals they have set before themselves.

These views—the uselessness of laryngeal physiology, and the value of example and imitation—are confirmed by everyone's experience that the instrument of voice, the larynx, works automatically, so that to sing a note we have only to listen to it, or think it and will it, and the self-adjusting machinery of the larynx, set in motion by the breath from the lungs, instantly calls the sound into being. And this is true, not only of the pitch of a note, with which the larynx is primarily concerned, but largely also of its quality, due chiefly to the action of the mouth. See how easily, without thinking of the means, children imitate the tone as well as the tune of street cries; and notice the extent to which good or bad tone in speech or song runs in families and in districts. All this shows that people's so-called natural voices, both in singing and in speaking, are partly the result of environment, and partly voluntary, as well as partly constitutional. How important, then, that from earliest infancy, at home and at school, children should hear the sweetest of music and the purest of speech. It is for want of this that so much of the business of a voice-trainer, and the hardest part of it, is the correction of bad habits.

In proceeding to notice some of the numerous methods of voice cultivation, let it never be forgotten that the best of all is to show a good pattern and so implant and foster in the mind and heart true ideals of beauty; for it is the mind that governs the voice, and the heart that is the source of all true expression.

POSITION AND GESTURE.

When singing, except during the process of learning a new piece or for the sake of rest, it is best to stand, with head and body erect, knees straight, heels down and nearly close together, but with one foot a little in advance of the other, and turned gently outward. The appearance of a choir is often ludicrous. Some frown, some smirk, some stoop, some rock, some nod, some twitch their face, some hold their head on one side, some raise their shoulders, some dance their music, some beat time with their feet, some stick out their chin, some open their mouth enormously wide, some look as if they were in pain, and some, "with breast expanding for the bawl," seem ready to burst. But the most common fault, alike destructive of good tone and good time, so ugly in appearance and hard to eradicate, is the habit of holding the copy low down and persistently staring at it, however familiar the music, instead of singing to the audience or (at a concert) watching the conductor's beat. There are two ways of conquering this habit. First, by endeavouring

to arouse a sense of responsibility and duty among the members (O how difficult!); and, second, by the frequent practice of a piece of music with closed books. A short and pleasing hymn-tune, lah-lah'd, will serve the purpose, if tastefully varied in speed and force, with crescendos, diminuendos, ritards, and occasional pauses, suitably indicated by the baton and left hand of the conductor. In this way the choir will soon be made to feel and appreciate the great improvement in tone and blend and beauty of expression thus attainable, and will at the same time be forming the habit of good position and of attention and obedience to the will of the conductor, on which all excellence of choral singing depends. Singers should be reminded that beauty of facial expression lies chiefly in the eye. The eye is the window of the soul, and the habit of looking down at the copy is practically to close the shutters. Even when reading the music, the copy should be held sufficiently high to get a glance over the top at the conductor's beat without moving the head. Of course this is impossible unless each singer has a book to himself.

Choristers generally look too severe and anxious. While there should be no action of body or limb, the face should change in expression according to the varying sentiment of the words; not by theatrical exaggerations, but by the simple and natural play of the countenance as when engaged in the quiet but earnest utterance of one's own thoughts and feelings. The face should be lit up from within, not from without; expression should be real, not put on. But whether from within or from without, whether real or assumed, the animation of the singer's face should make it pleasant to look upon.

THE VOCAL ORGANS.

The principal vocal organs are the lungs, the larynx, and the mouth. The lungs draw in and give out the necessary air, the larynx converts it into musical sounds (sounds possessing definite pitch), and the mouth, with the parts adjacent, acts as a variable resonator to reinforce the original tone of the larynx, and to invest it with character and meaning. Each of these three departments of voice production requires special attention and exercise.

RESPIRATION.

Right breathing is the very foundation of good singing. Ordinary breathing is insufficient; inspiration must be fuller and deeper, expiration slower and more equal. Singers often forget the capacity of their lungs and use only the upper portion, to the injury of both voice and health. Except the small space occupied by the heart, etc., the lungs entirely fill the cavity of the chest or thorax, extending from the neck to the diaphragm or midriff—the muscular partition which separates the thorax from the abdomen at the waist. It is with respect to the use of the diaphragm in singing that physiologists and voice-trainers seem to differ so strangely. Garcia, Lablache, and other great teachers bid us raise the chest and draw in the stomach; while Mandl, Behnke, Randegger and others tell us to expand the chest but depress the

diaphragm and protrude the stomach. And each system is warmly advocated for the same alleged reason—that it furnishes the largest supply of breath and gives fullest control in its slow and steady emission. The method which serves this purpose best and with the least fatigue, is the right one. Applying this test let each singer judge for himself. Certainly one need not purposely "protrude the stomach"; its violent action is both unnecessary and ugly. In the perfection of the art, the process of breathing (with men, at least) is almost imperceptible. The habit of breathing which the writer has found to be easiest and productive of the best tone is to keep the chest expanded, without raising the shoulders, and to let the acts of inspiration and of expiration be as much as possible from the whole circumference of the waist. Although in filling the lungs the stomach slightly protrudes, there is the feeling of drawing it in and of holding up the breath; and thus, perhaps, may the rival methods of inhalation be reconciled.

In exhaling, it is very important to hold the chest expanded (it forms a good resonance chamber), and to expel the breath chiefly by the contraction of the muscles at the base of the lungs. Clavicular (collar-bone) breathing is almost universally condemned: nature itself, by the bony and less yielding structure of the upper chest, protests against it. The chest is kept expanded, except in cases of extraordinary need, by contriving to take a short abdominal breath in sufficient time to prevent its collapse. Everyone should acquire the habit of holding the chest high, not only in singing, but also in walking. It conduces to health (all-important to a singer), and to good appearance (not to be despised). From some cause, hardly understood, the breathing of women is less deep (diaphragmatic) and more superficial (clavicular) than that of men. Perhaps this is due to generations of tight lacing. Let us hope that the next generation will be a regeneration.

PRECAUTIONS.

There are several needful precautions on the subject of breathing. When not singing, whether in or out of doors, always breathe through the nostrils with closed mouth, especially after vocal exertion; and breathe through the nose while singing, whenever rests permit a slow and full inspiration. Short breaths smuggled in between the phrases or during brief rests, should be taken through the mouth. If taken through the nose, as some prefer, the mouth must continue open. Breath should be taken noiselessly and almost imperceptibly; if through the nose, not as in the act of smelling; if through the mouth, not as if sucking. Let the nostrils and throat be fully open, the lungs well expanded (by voluntary action of the muscles, not by the force of the lungs themselves) and, quietly, quickly, and copiously the air will flow in. In singing, the lungs should never be overcrowded; it makes the voice unequal, tremulous, breathy, coarse, or out of tune. Observe particularly that the holding of the breath must be by means of the muscles of the body, as when listening to a faint and distant sound; never by closing the throat.

OLD NOTATION EDITION.

*The "Musical Journal" Selections of
Festival Music.*

Anniversary

Hymns.

Music by

CHARLES DARNTON, E. H. SMITH, F.R.C.O., ARTHUR BER-
RIDGE, VALENTINE HEMERY, ARTHUR G. COLBORN,
W. HENMAN, G. ST. AUBIN; and W. DEXTER MILLER.

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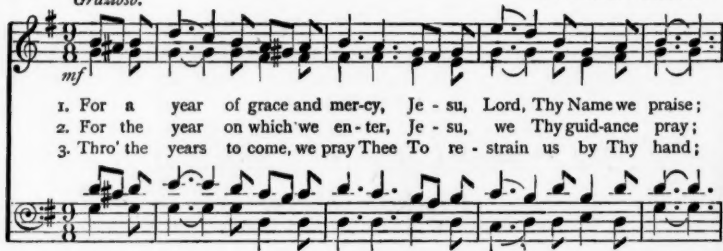
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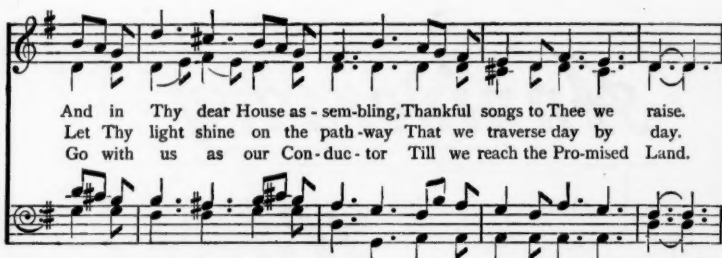
Anniversary Praise.

EDGAR REDMOND.
Grazioso.

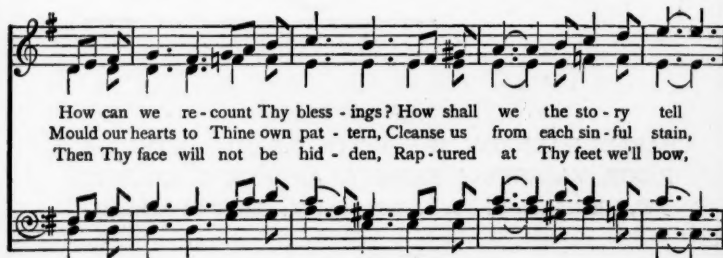
W. DEXTER MILLER.



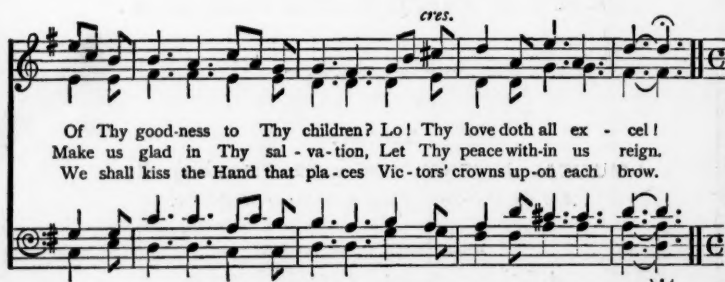
1. For a year of grace and mer-cy, Je - su, Lord, Thy Name we praise;
2. For the year on which we en-ter, Je - su, we Thy guid-ance pray;
3. Thro' the years to come, we pray Thee To re - strain us by Thy hand;



And in Thy dear House as - sem-bling, Thankful songs to Thee we raise.
Let Thy light shine on the path-way That we traverse day by day.
Go with us as our Con-duc-tor Till we reach the Pro-mised Land.



How can we re-count Thy bless-ings? How shall we the sto-ry tell
Mould our hearts to Thine own pat-tern, Cleanse us from each sin-ful stain,
Then Thy face will not be hid-den, Rap-tured at Thy feet we'll bow,



cres.
Of Thy good-ness to Thy children? Lo! Thy love doth all ex-cel!
Make us glad in Thy sal-va-tion, Let Thy peace with-in us reign.
We shall kiss the Hand that pla-ces Vic-tors' crowns up-on each brow.

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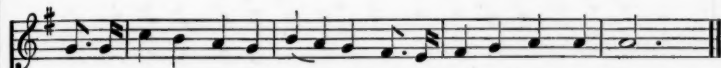
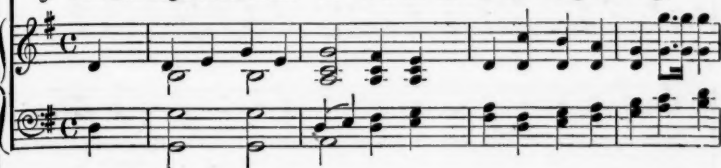
Anniversary Praise—concluded.

CHORUS. (All Voices in Unison.)

f Marcato.

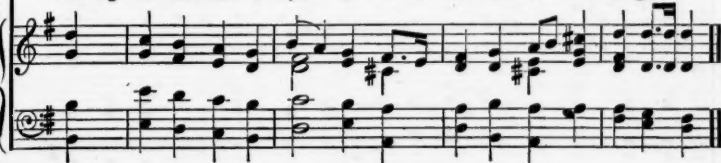
1, 2. We will sing with hearts and voi - ces, Thro' the lands our songs shall ring;

3. Then we'll sing with hearts and voi - ces, Thro' the heav'ns our songs shall ring;



Tell-ing out that each re - joi - ces As the ran-som'd of the King;

Tell-ing out that each re - joi - ces As the ran-som'd of the King;



HARMONY.

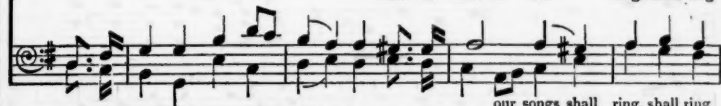


We will sing with hearts and voi - ces, Thro' the land our songs shall ring.....

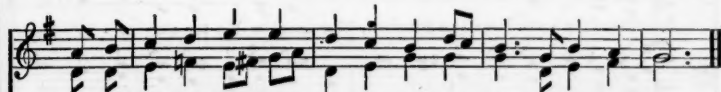
Thro' the land our songs shall ring

We will sing with hearts and voi - ces, Thro' the heav'ns our songs shall ring.....

Thro' the heav'ns our songs shall ring



our songs shall ring, shall ring



In tri-umph-ant Hal - le - lu - jahs To the glo - ry of our King.

In un - end - ing Hal - le - lu - jahs To the glo - ry of the King.

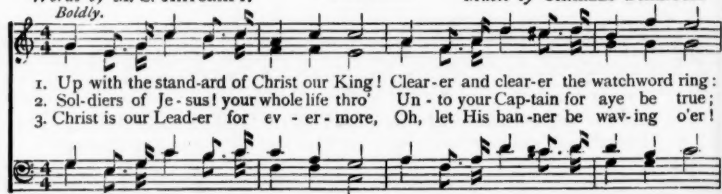


The Song of the Standard.

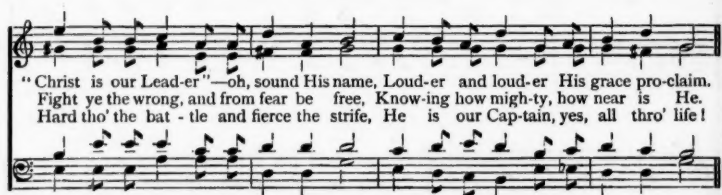
Words by M. S. HAYCRAFT.

Prize Tune.

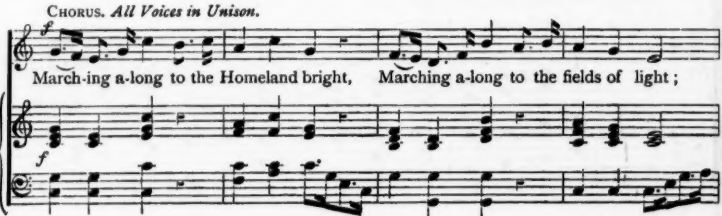
Music by CHARLES DARNTON.

Boldly.


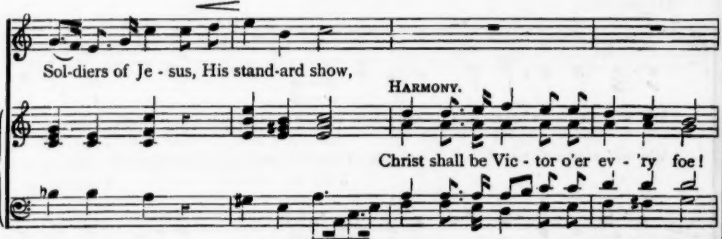
1. Up with the stand-ard of Christ our King! Clear-er and clear-er the watchword ring;
2. Sol-diers of Je-sus! your whole life thro' Un-to your Cap-tain for aye be true;
3. Christ is our Lead-er for ev-er-more, Oh, let His ban-ner be wav-ing o'er!



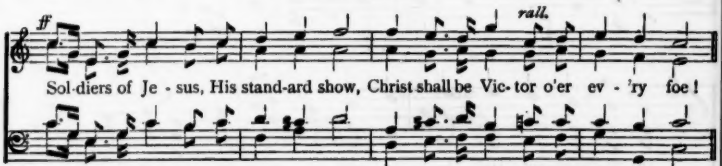
"Christ is our Lead-er"—oh, sound His name, Loud-er and loud-er His grace pro-claim.
Fight ye the wrong, and from fear be free, Know-ing how might-y, how near is He.
Hard tho' the bat-tle and fierce the strife, He is our Cap-tain, yes, all thro' life!

CHORUS. *All Voices in Unison.*


March-ing a-long to the Homeland bright, Marching a-long to the fields of light;



Sol-diers of Je-sus, His stand-ard show, HARMONY.
Christ shall be Vic-tor o'er ev-'ry foe!



rall.
Sol-diers of Je-sus, His stand-ard show, Christ shall be Vic-tor o'er ev-'ry foe!

4. Marching along, let us sound the call:
"Join ye the ranks, there is room for all;
Join ye the army by Jesus led,
Yea, in the steps of the Master tread!"
Marching along, &c.

5. There is a Land where the strife shall
There is a Home of eternal peace, [cease,
There shall the anthem of triumph ring:
"Crown Him, oh, crown Him the Saviour-
Marching along, &c. [King!"

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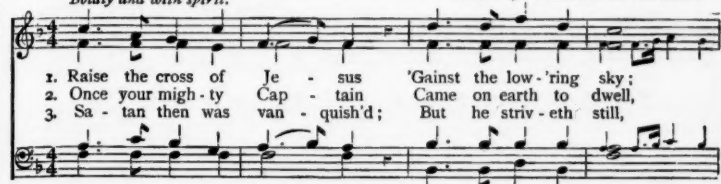
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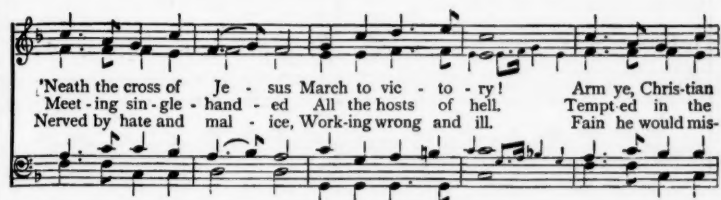
Forward, Christian Soldiers!

Words by WILFRID MILLS.
Boldly and with spirit.

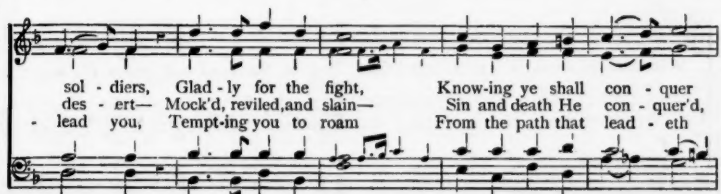
Music by VALENTINE HEMERY.



1. Raise the cross of Je - sus 'Gainst the low - ring sky;
2. Once your migh - ty Cap - tain Came on earth to dwell,
3. Sa - tan then was van - quish'd; But he striv - eth still,

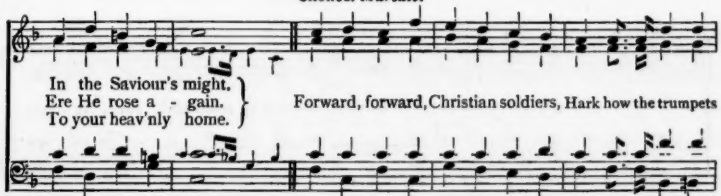


'Neath the cross of Je - sus March to vic - to - ry! Arm ye, Chris - tian
Meet - ing sin - gle - hand - ed All the hosts of hell. Tempt - ed in the
Nerved by hate and mal - ice, Work - ing wrong and ill. Fain he would mis -

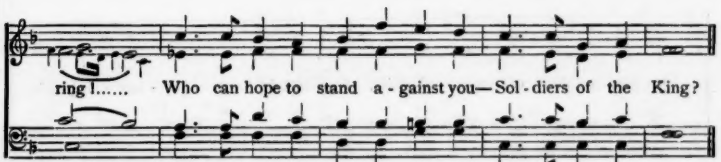


sol - diers, Glad - ly for the fight, Know - ing ye shall con - quer
des - ert— Mock'd, reviled, and slain— Sin and death He con - quer'd,
- lead you, Tempt - ing you to roam From the path that lead - eth

CHORUS. *Marcato.*



In the Saviour's might,
Ere He rose a - gain.
To your heav'nly home. } Forward, forward, Christian soldiers, Hark how the trumpets



ring!..... Who can hope to stand a - gainst you—Sol - diers of the King?

4. Though ye may not see Him,
Christ is ever near;
Angel-hosts surround you,
Prompt to guide and cheer.
And, beyond the shadow,
Heav'n awaits them all,
Who, with contrite spirit,
On the Saviour call.
Forward, &c.

5. On then, Christian soldiers,
Weary though the way,
Christ hath promised victory,
He will be your stay!
Through His boundless mercy
Glory ye shall gain,
And through endless ages
With your Saviour reign!
Forward, &c.

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There is a Glorious Home.

By permission of the London Sunday School Choir.

Words and Music by W. HENMAN.

Andante.

mp

1. There is a glo-rious home on high, Far, far be-yond the star-ry sky;

f

Where an-gel hosts in splen-dour bright Sing to the Lord and praise His might.

CHORUS.

2. There is a glo-rious home, where those Whose wea-ry souls seek sweet re-pose;

Free from the din of mor-tal strife, Shall rest in ev-er-last-ing life.

rall.

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There is a Glorious Home—concluded.

3. There is a glo-rious home a - bove, Where all is peace and ho - ly love;

No bit-ter words that cause a tear Shall wound or rend the bo - som there.

CHORUS.
 mp 4. There is a glo-rious home, where we Soon our Re-deem-er's face shall see,
 ff 5. When to that glo-rious home we soar, And view His lov-ing kind-ness o'er;

And meet a-round His throne, to bow With those we lov'd while here be-low.
 Through-out e-ter-ni-ty we'll sing The prai-ses of our Heav'n-ly King.

After last verse. *rall.*
f *p* *pp*

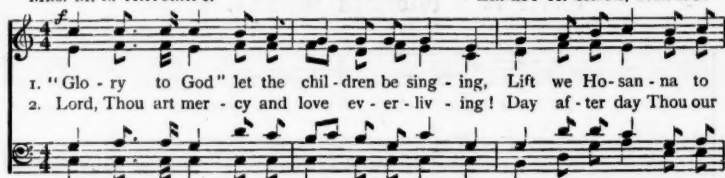


Tell of His Greatness.

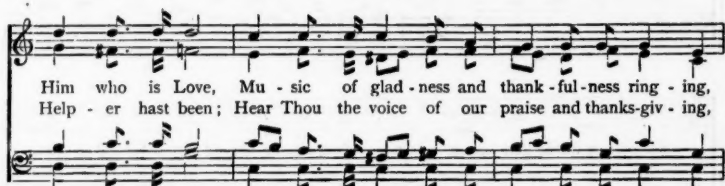
MRS. M. S. HAYCRAFT.

Prize Tune.

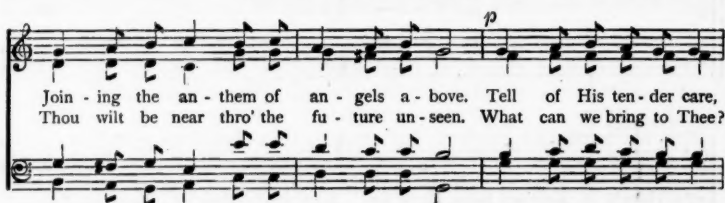
ERNEST H. SMITH, F.R.C.O.



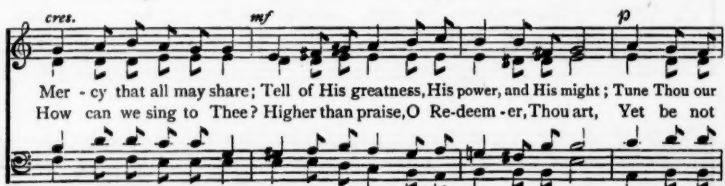
1. "Glo - ry to God" let the chil - dren be sing - ing, Lift we Ho - san - na to
2. Lord, Thou art mer - cy and love ev - er - liv - ing! Day af - ter day Thou our



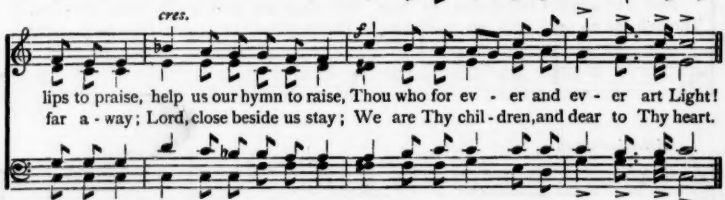
Him who is Love, Mu - sic of glad - ness and thank - ful - ness ring - ing,
Help - er hast been; Hear Thou the voice of our praise and thanks - giv - ing,



Join - ing the an - them of an - gels a - bove. Tell of His ten - der care,
Thou wilt be near thro' the fu - ture un - seen. What can we bring to Thee?



Mer - cy that all may share; Tell of His greatness, His power, and His might; Tune Thou our
How can we sing to Thee? Higher than praise, O Re - deem - er, Thou art, Yet be not



lips to praise, help us our hymn to raise, Thou who for ev - er and ev - er art Light!
far a - way; Lord, close beside us stay; We are Thy chil - dren, and dear to Thy heart.

3.

This is the day when we gather before Thee,
Praising Thy goodness, our Father and
Friend;
Teach us and help us aright to adore Thee,
Daily and hourly through life without end.
Working Thy holy Will,
Oh, keep us faithful still,
True to Thy Name wheresoever we go!
Looking alone to Thee, from fear of evil free,
Grant that Thy rest and Thy peace we may
know.

4.

Glory to God! when life's journey is ending,
Then may we meet on the beautiful shore,
With the redeemed ones, in melody blend -
ing,
Singing Hosanna in light evermore!
There 'mid the harps of gold,
There in the joys untold,
In sunny Canaan an anthem we'll raise;
Glory, O Lord, to Thee, singing eternally,
Bringing Thee worship and honour and
praise!

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To Music Wake!

Words by M. S. HAYCRAFT.

(Prize Tune.)

Music by ARTHUR BERRIDGE.

1. Let mu - sic ring—to praise the King, Sweet joy-notes let the chil-dren bring!
2. The Lord is good, and great His power—His love is with us ev - 'ry hour;

Up - on this fes - tal day so bright Let ev - 'ry heart in song u - nite.
A - round us is His ten - der care, Who bends to hear the chil-dren's prayer.

CHORUS.

Break forth to joy! Ho - san - na sound! With glo - ry be the Sa-viour crown'd;

To mu - sic wake, till earth and sky Peal forth to praise the Name most high.

- | | |
|--|---|
| <p>3. Through all the future—now unknown—
He will be mindful of His own,
And teachers shall with scholars prove
Unchanging is the Master's love.
Break forth to joy! &c.</p> | <p>4. We praise Him for His matchless grace—
Our light, our lamp in every place!
Our Sunday-school, this house of prayer,
And countless gifts we daily share.
Break forth to joy! &c.</p> |
|--|---|

5. Come, children, higher swell the song,
As on ye pass life's road along—
Till Zion's gates at last you see,
And chant His praise eternally.
Break forth to joy! &c.

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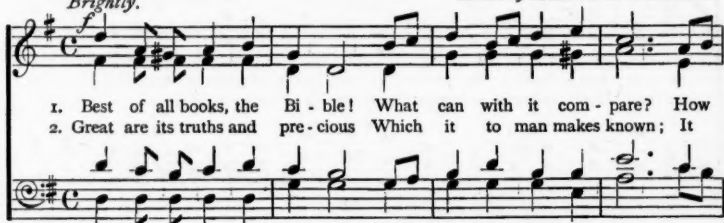
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The Richest Treasure.

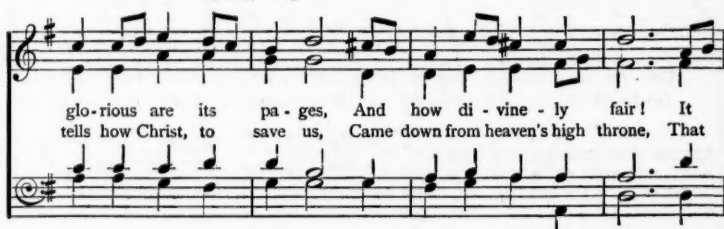
Words by W. B. HOBBS.

Prize Tune.

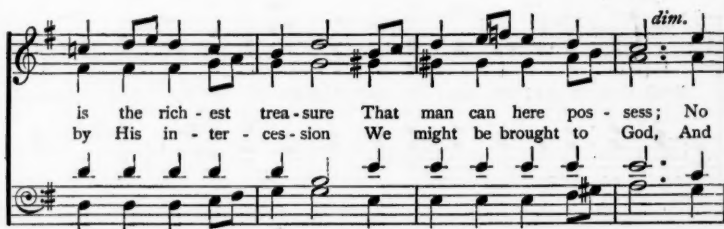
Music by ARTHUR G. COLBORN.

Brightly.


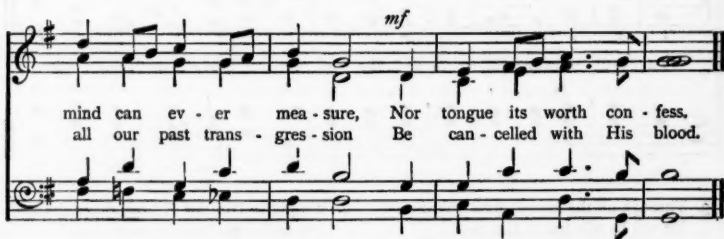
1. Best of all books, the Bi - ble! What can with it com - pare? How
2. Great are its truths and pre - cious Which it to man makes known; It



glo - rious are its pa - ges, And how di - vine - ly fair! It
tells how Christ, to save us, Came down from heaven's high throne, That



is the rich - est trea - sure That man can here pos - sess; No
by His in - ter - ces - sion We might be brought to God, And



mind can ev - er mea - sure, Nor tongue its worth con - fess,
all our past trans - gres - sion Be can - celled with His blood.

3. Great was the love of Jesus
Which led Him thus to die;
His precious blood has freed us
And brought salvation nigh!
How good was God our Father,
Who loved and loves us still,
To give to us the Bible,
Where He makes known His will.

4. Radiant with heavenly glory
Beams every sacred line;
From age to age in story
Bright shall they ever shine;
Then may we ne'er despise it,
To whom this Book is given,
But learning much to prize it,
Make it our guide to heaven.

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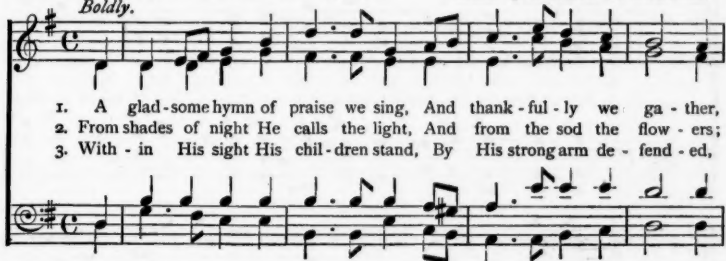
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A Gladsome Hymn of Praise.

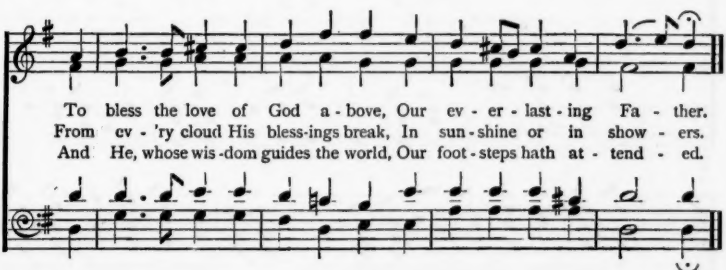
Words by REV. A. N. BLATCHFORD (*by per.*).

Music by ARTHUR G. COLBORN.

Boldly.

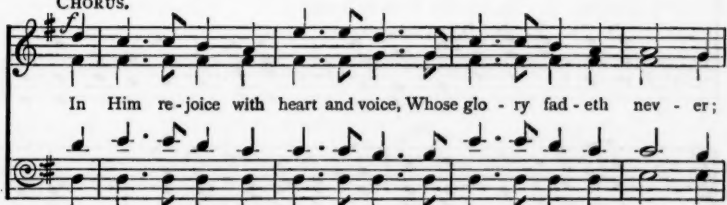


1. A glad-some hymn of praise we sing, And thank-ful-ly we ga-ther,
 2. From shades of night He calls the light, And from the sod the flow-ers;
 3. With-in His sight His chil-dren stand, By His strong arm de-fend-ed,

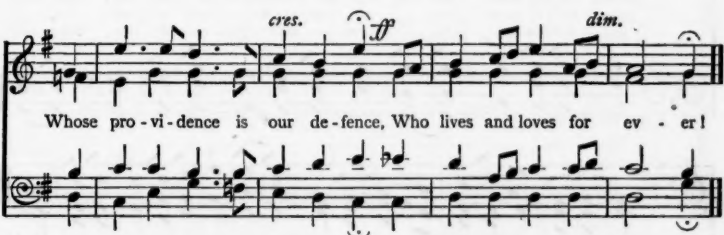


To bless the love of God a-bove, Our ev-er-last-ing Fa-ther.
 From ev-ry cloud His bless-ings break, In sun-shine or in show-ers.
 And He, whose wis-dom guides the world, Our foot-steps hath at-tend-ed.

CHORUS.



In Him re-joice with heart and voice, Whose glo-ry fad-eth nev-er;



Whose pro-vi-dence is our de-fence, Who lives and loves for ev-er!

4. For nothing falls unknown to Him—
 Or care, or joy, or sorrow,
 And He, whose mercy ruled the past,
 Will be our stay to-morrow.
 In Him rejoice, &c.

5. Then, praise the Lord with one accord,
 To His great name give glory,
 And of His never-changing love
 Repeat the wondrous story!
 In Him rejoice, &c.

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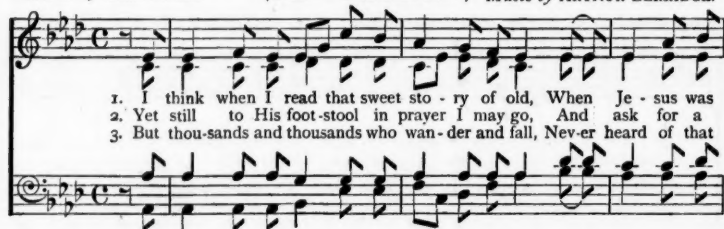
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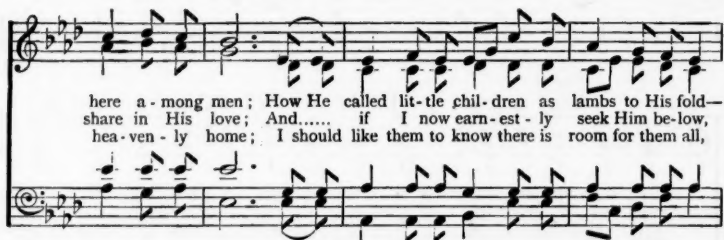
I Think when I Read.

Words by MRS. LUKE.

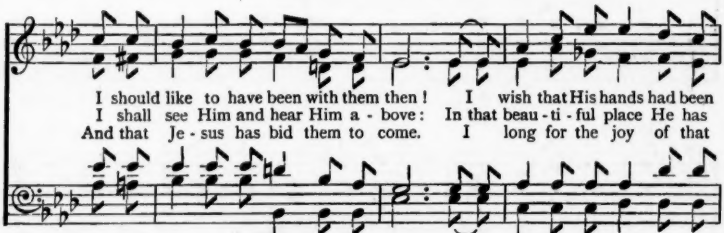
(Tune—"HUDDLESTON.") Music by ARTHUR BERRIDGE.



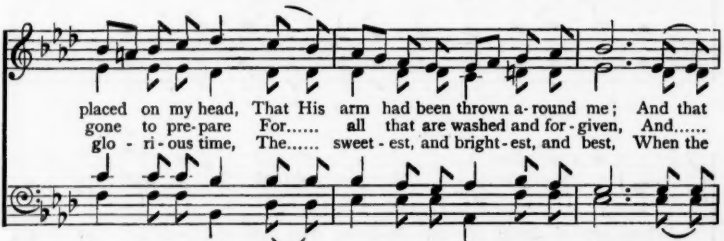
1. I think when I read that sweet sto - ry of old, When Je - sus was
2. Yet still to His foot-stool in prayer I may go, And ask for a
3. But thou-sands and thousands who wan-der and fall, Nev-er heard of that



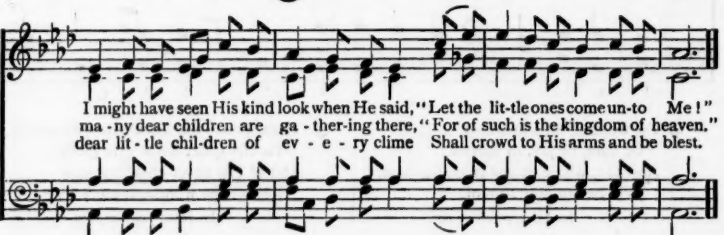
here a - mong men; How He called lit-tle chil-dren as lambs to His fold—
share in His love; And..... if I now earn-est - ly seek Him be-low,
hea-ven - ly home; I should like them to know there is room for them all,



I should like to have been with them then! I wish that His hands had been
I shall see Him and hear Him a - bove: In that beau-ti - ful place He has
And that Je - sus has bid them to come. I long for the joy of that



placed on my head, That His arm had been thrown a-round me; And that
gone to pre-pare For..... all that are washed and for-given, And.....
glo - ri - ous time, The..... sweet - est, and bright-est, and best, When the



I might have seen His kind look when He said, "Let the lit-tle ones come un-to Me!"
ma - ny dear children are ga - ther-ing there, "For of such is the kingdom of heaven."
dear lit - tle chil-dren of ev - e - ry clime Shall crowd to His arms and be blest.

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Praise the Lord.

Words by M. S. HAYCRAFT.

Prize Tune.

Music by G. ST. AUBIN.

Allegretto.

mf

1. E-cho, e-cho, e-cho Now with one ac - cord : " Honour, glo - ry, bless-ing
 2. Ev-ry voice of Na-ture Join the hymn to swell, Ev-ry snow-clad mountain,
 3. O ye waves of o - cean, Beat-ing on the shore, To His might be wit-ness

f

Un-to Christ the Lord ! " Young and old re-joic-ing, Now in song u - nite,
 Ev-ry dew - y dell, Woodland, glade, and meadow, Brook that sweetly sings,
 Now and ev - er - more ! Storm-y wind and tem-pest, As in pow'r ye sweep,

rall. CHORUS. *Allegro con spirito e risoluto.*

Lift - ing high His prais - es, Who is Love and Light,
 Trees where birds are choir - ing— All cre - a - ted things. E-cho, e-cho,
 Join the peal - ing an - them Of the surg - ing deep !

Pesante.

e - cho Now with one ac - cord : " Honour, glo-ry, bless-ing Un-to Christ the Lord ! "

4. Sing, ye little children !
 When this earth He trod,
 Dayspring and Emmanuel,
 Holy Son of God,
 Such as you He gathered
 To His tender breast,
 Such as you so gently
 The Redeemer blessed.
 Echo, echo, echo, &c.

5. O ye angel-harpers
 In your robes of white,
 Where the flowers are fadeless,
 Where the Lamb is Light !
 Mingle ye your music
 With the children's strain ;
 Through eternal ages
 Tune the sweet refrain !
 Echo, echo, echo, &c.

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The Wild Flowers tell the Story.

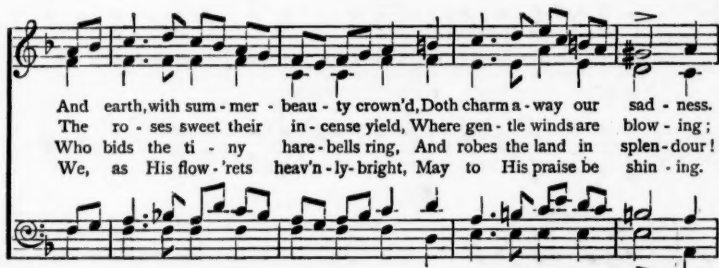
FOR FLOWER SERVICES.

Words by MRS. M. S. HAYCRAFT.

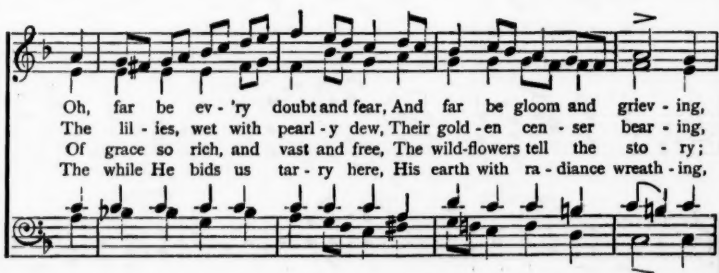
Music by ARTHUR BERRIDGE.

Brightly.

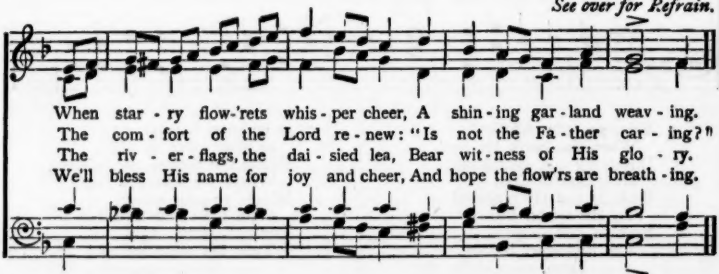

1. The birds are sing-ing all a-round; It is the time of glad-ness,
 2. The king-cups ga-ther in the field, The lane with bloom is glow-ing;
 3. Oh, gra-cious is our God and King! Oh, bless His mer-cies ten-der,
 4. Oh, that in yon-der fields of light, Where leaves of balm are twin-ing,



And earth, with sum-mer-beau-ty crown'd, Doth charm a-way our sad-ness.
 The ro-ses sweet their in-cense yield, Where gen-tle winds are blow-ing;
 Who bids the ti-ny hare-bells ring, And robes the land in splen-dour!
 We, as His flow-'rets heav'n-ly-bright, May to His praise be shin-ing.



Oh, far be ev-'ry doubt and fear, And far be gloom and griev-ing,
 The lil-ies, wet with pearl-y dew, Their gold-en cen-ser bear-ing,
 Of grace so rich, and vast and free, The wild-flowers tell the sto-ry;
 The while He bids us tar-ry here, His earth with ra-diance wreath-ing,

See over for Refrain.


When star-ry flow-'rets whis-per cheer, A shin-ing gar-land weav-ing,
 The com-fort of the Lord re-new: "Is not the Fa-ther car-ing?"
 The riv-er-flags, the dai-sied lea, Bear wit-ness of His glo-ry.
 We'll bless His name for joy and cheer, And hope the flow'rs are breath-ing.

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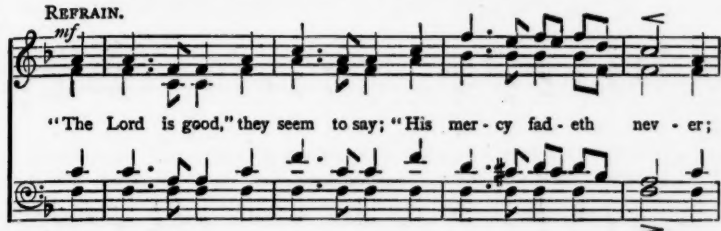
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The Wild Flowers tell the Story—concluded.

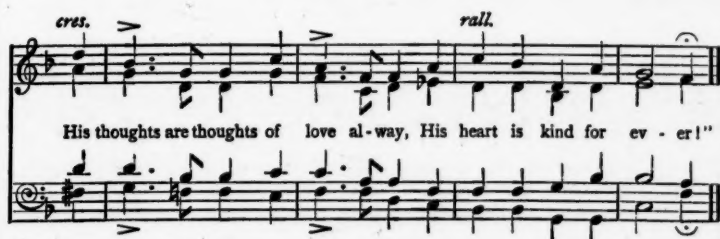
REFRAIN.

mf.



"The Lord is good," they seem to say; "His mer - cy fad - eth nev - er;

cres. *rall.*



His thoughts are thoughts of love al - way, His heart is kind for ev - er!"



Fades the Tender Twilight.

Words by WILFRID MILLS.

Music by VALENTINE HEMERY.

p *Tranquillo.**dim.**mf*

1. Fades the ten-der twi-light, Gold-en day is o'er,..... Sil-ver stars are
 2. Hush'd the bu-sy voi-ces Of the sun-ny day,..... Lit-tle chil-dren's
 3. God will guard the chil-dren: Thro' the lone-ly night,..... He will watch and

peep-ing In the skies once more:..... Now the rest-ful calm of ev'-ning
 laugh-ter At their mer-ry play:..... Yet sweet lips, ere sleep o'ercomes them,
 keep them By His wondrous might,..... When the ra-diant morn is thrill-ing

Reigns a-round,..... And there falls o'er hill and valley Peace pro-found.
 Soft-ly raise,..... To the throne of God in heaven Prayer and praise.
 Land and main,..... He will bid the bright-eyed darlings Wake a-gain.

REFRAIN. *Maestoso*.

1, 2. Father, throned in realms of light, Guard us thro' the hours of night!
 3. Father! thro' the hours of night, Thou wilt guard us by Thy might! A-men.

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LUNG EXERCISE.

Singers should have daily drill in lung expansion and breath control, always avoiding excess, and there is excess when there is fatigue. The lungs can be expanded upwards, downwards, sideways, backwards, and forwards, at will; and, by so directing the attention, each part of the lungs can be filled and drilled while the others remain almost at rest. Occasionally to fill the lungs to their fullest capacity (always with pure air), now emptying them suddenly, and now as slowly and equally as possible, with or without tone, is splendid exercise for both voice and health. Long-sustained notes and chords form excellent choir practice. At first they should be sung *piano*, perfectly equal from beginning to end, and without the least jerk or trembling. The management of the breath, especially in its slow and steady emission, is of supreme importance and claims constant attention.

(To be continued.)

THE LARYNX.

The real instrument of voice is the larynx. It is situated at the top of the windpipe and causes the projection known as "Adam's apple." All voice, whether called "chest" voice or "head" voice or any other, originates in the larynx by means of two elastic bands stretched across it from back to front, and termed the Vocal Cords. In ordinary breathing, these are wide apart; in speaking and in singing they are brought so close as nearly to touch, leaving but a narrow opening termed the Glottis. Impelling the breath through the glottis produces a rapid vibration of the vocal cords, which cuts up the stream of air into a correspondingly rapid number of little puffs, resulting in sounds which vary in pitch according to the varying thickness, length, and tension of the vocal cords produced by the action of the different muscles.

Notes and Echoes from the North of England.



THE Incorporated Society of Musicians held its fifteenth annual conference at Scarborough during the early part of last month, and a great, not to say representative gathering it proved to be. On the 3rd, Mr. F. H. Cowen delivered an address on the training of conductors and accompanists. He recommended that these arts should be taught in the schools and colleges of music, and was supported in this view by Sir J. F. Bridge and Professor Prout. At the next day's meeting Mr. W. H. Cummings spoke on the question of musical pitch, and strongly advocated the adoption of one uniform standard. Mr. Henry Newbould, Mus. Bac., Cantab., F.R.C.O., read an interesting paper on "Broad-mindedness in matters Musical." Mr. Newbould, an ardent Nonconformist, does not undertake professional duty on Sundays, but attends, a humble worshipper, the Hallfield Baptist Church, Bradford. At the concluding day of the Conference an antiquarian performance of Handel's "Alexander Balus" was given under the direction of Dr. Mann, Cambridge. Next year's meetings will be held at Llandudno, when it is proposed to devote one evening to the performance of works by young and unknown composers.

Deeds of charity always deserve commendation. On Jan. 4th a very enjoyable concert was given in the Leeds Workhouse by the following ladies and gentlemen: Mrs. Ward Lawson, soprano; Miss Maggie Rankine, contralto; Mr. Rex Norman, bass; Miss Lily Simms, violinist; and Mr. Strother, accompanist. The Saltire Prize Choir, under Mr. A. H. Ashworth's able conductorship, gave an equally pleasing entertainment recently at the Leeds Hospital for Women and Children. For the con-

venience of those patients unable to leave their wards, the good-natured choralists sang several extra pieces in the hall.

On New Year's Day the Leeds City Organist gave two capital recitals on the magnificent Town Hall organ, which were largely attended. Mr. Fricker's programmes are invariably well chosen, and among the several pieces played by him on Jan. 9th was a beautiful Andante quasi-Allegretto movement from a pianoforte sonata (Op. 11) by the late Mr. Erskine Allon, son of the Rev. Henry Allon, D.D.

The Methodist New Connexion Chapel Choir, Woodhouse Lane, Leeds, rendered Sir W. Sterndale Bennett's oratorio, "The Woman of Samaria," on Sunday afternoon, Jan. 7th. Mr. H. W. Sedgwick presided at the organ.

On the 3rd and 10th of next month the annual musical competitions will be held at Pudsey, near Leeds, when Mr. Frederick James, Mus. Bac., will adjudicate. Tests for soprano, contralto, tenor and bass vocalists, and mixed and male choirs are included in the scheme.

At Leeds, on March 31st, the Yorkshire competition choirs are invited to compete for a championship "Challenge Shield." Dr. McNaught will act as judge.

Dr. Henry Coward, Sheffield, has been presented with a silver tea and coffee service by the chorus singers of the recent Musical Festival, in recognition of his valuable work as chorus master. This, indeed, shows high appreciation; and never was a testimonial more richly deserved.

Maze Pond Chapel and its Music.

BY W. DEXTER MILLER, *Organist and Choirmaster*

(Continued from page 7.)



HE student always finds a vast amount of interest in turning over old scores in a cathedral library, for how the faded pages carry one back! Bird, Tye, Gibbons, Blow, Croft, Purcell—we know them all, and we are proud of our musical past, whether we be Churchmen or Dissenters.

Scarcely less interesting is it, however, to turn to the records of a church in South London which, over two centuries ago, was actually formed in protest against public congregational singing. The ancient Baptist church meeting in Maze Pond Chapel, Old Kent Road, originated thus, and since all its records have been faithfully and jealously preserved, it will be interesting to let some of our Puritan ancestors tell for themselves the story of a vigorous protest they made against "sette forme singing."

Just a word first, to explain the curious name of Maze Pond Chapel. Incredible as it may seem to-day, Southwark once boasted fair meadows, and where now huge, dingy wharves and warehouses fringe the River Thames, the Abbot of one of the southern monasteries laid out his pleasure gardens. These ran down to the waterside, and about a stone's cast from the river the abbot, after the fashion of the times, constructed a maze. Within the maze was formed a pond, literally the "maze pond," and when, with the march of time, the fair garden was swept away, and streets were laid out where lawns had been, the maze pond fell into the course of one of these streets, which to-day bears the name Maze Pond. Here for many decades worshipped one of the most important Baptist churches in London, and though the present church meets two miles from its original locality, the old name is still retained.

From the old brown pages of early minute-books we get a picture of the rigour of the Puritan revolt from all that pertained to the corruption in Church and Court life which so largely influenced the Cromwellian struggles. Not only were organs demolished in churches, but the stricter Dissenters (and notably the Baptists) would not tolerate singing in their worship. The exhortation or sermon lasted for as many hours as our present morning and evening services put together, and public worship was wholly composed of readings, prayers, and sermons of inordinate length and prosiness. In later years, an aged church member, referring to a Southwark pastor in the early days of the nineteenth century, wrote:

"His sermons were long and very prosy,
His congregations were small and dozey."

What of the days when the "exhortation" lasted from three to five hours?

Contemporaneous history enables us to appreciate some of the objections to hymn-singing at this time.

Doubtless the practice had fallen into disuse largely because spies were always on the watch for irregular meetings for worship, and singing in company would be sure to attract attention. Of this period, Neal, in his "History of the Puritans," says:—

"Private conventicles were disturbed in all parts of the city and the country. If they (the informers) surprised the minister, he was pulled out of his pulpit by constables or soldiers, and, together with his people, carried before a justice of the peace, who obliged them to pay their fines or dragged them to prison. If the minister escaped, they ransacked the house from top to bottom, broke open chambers, entered the rooms of those who were sick, and offered all kinds of rudeness and incivilities to the family, though they met with no manner of opposition or resistance. . . . Dissenting ministers could neither travel the road nor appear in public but in disguise; nay, they were afraid to be seen in the houses of their friends, pursuivants from the spiritual courts being always abroad upon the watch."

Hymn or psalm singing, then, was dangerous, since it might betray an otherwise safe meeting-place, and lead the worshippers into difficulties. Usage, however, was soon made a matter of doctrine, and in course of time very strong objections were raised upon Scriptural bases against congregational singing, as we shall see from records to be alluded to later on.

In Charles the Second's days there lived one Benjamin Keach, who, at the age of eighteen, became a Baptist preacher. Few men suffered greater persecution; he was imprisoned, fined, exposed to public contempt in the pillory, which, however, he turned into a pulpit, and he endured all bravely for conscience sake. In 1668 he came to London, and after much preaching in private houses, he became pastor of the Baptist Church meeting in "Horse li-downe," Southwark. He was one of the earliest hymn-writers, and he it was who first proposed that the Baptists should break their accustomed silence in favour of a service with song. That Benjamin Keach was true to his conviction concerning hymn singing, we gather from the writer of the "History of the English Baptists" (1740), himself the son-in-law of that persecuted man. He relates that on one occasion, before happier laws had enabled Keach to settle down in peace at the church in Goat Yard Place, Southwark, he and his friends "met together at the Widow Colfe's house in Kennington, to join together in the Sacrament of the Lord's Supper. At the conclusion of which, singing an hymn, the officers of the parish soon attended them, but having the conveniency of a back-door, they all escaped except one. . . . At the next Quarter Sessions he was fined." The bravery of the king's messenger, sent afterwards to arrest the Widow Colfe, stands out in bold relief when we read that "being informed she was nurse to one who lay sick of the

small-pox, he departed with an oath, and sought no more after her."

Benjamin Keach was thoroughly in earnest in his desires to promote congregational singing. The history proceeds, "When he was convinced that singing the praises of God was a holy ordinance of Jesus Christ, he laboured earnestly, and with a good deal of prudence and caution to convince his people thereof." Special mention is made of two brethren who openly opposed him in his efforts, and his quaint comments upon their end, stand as a warning to those still to be found in our churches who do not care much about singing. "One," says Keach, "soon brought a great reproach upon religion by immoral actions, and came to nothing, and the other some time after turned Quaker, and to my face denied the resurrection of the body!"

The exact date when Keach succeeded in introducing hymn-singing at the Sacrament is not quite clear, but the practice seems to have been observed for six years with little dissent. He felt it desirable, however, to extend the practice to public worship, and it is to this, presumably, that an old minute reads, under date "ye 22nd daye of ye 12th month, 1690" (old style):

"Mr. Benjamin Keach, on the Lord's Day, imeadately after the church had broke bread, moved for publick singing in the church, and after great heats about it, it was put to the voate, and caried as followeth in these words, vizt.

"Agreed to discuss the point of singing next first day afternoon, after the publick worship is over."

From this point the whole history of the controversy is minutely detailed by the first secretary of Maze Pond Church. He begins his story with the above extract from the minute-book of the Horseliedowne Church, and, in justification of the formation of the Maze Pond Church, he elaborates the arguments against "publick sette forme singing," covering close upon a hundred pages with his dissertation. It is unfortunate that the minute-books of the Horseliedowne Church (now presumably the Metropolitan Tabernacle) have been lost, since from them we might have gained a view of the discussion from the other side.

Other matters were at issue in the church, but the "offens" of introducing singing was the greatest of all, and "here"—to quote a note inserted by the scribe of the church—"here began ye troubles of ye church." Hitherto the Baptists, like the Quakers, had held songless services, and it meant a terrible wrench to break away from old customs. Scriptural warrant had been adduced from Matthew xxvi. 30, and Mark xiv. 26, in justification of Mr. Keach's introduction of hymn-singing at the Sacrament of the Lord's Supper, the proposition being laid down that, inasmuch at the Last Supper our Lord and His disciples "sang an hymn," the practice was binding upon those who professed to follow Him closely in all things. The curious argument stands recorded that the disciples "sang an hymn," and "went out"—i.e., some sang, and some went out. Discussion after discussion had ensued, pamphlets had been written, after the fashion of the times, and finally a

compromise effected. Those in favour of congregational singing so far gave in as to carry a resolution "giving liberty to them that are for singing, to sing in publick only after the last prayer, and they that are not for publick singing to goe out."

To meet the exigencies of the case, Brother Keach had reserved the hymn till the conclusion of the service, and it is recorded that objectors would leave before the hymn, and if the night was a moon-lit one, they paraded the chapel yard till the song ended, when they rejoined the worshippers before the final prayer or Benediction. This state of things had been tolerated, apparently, for six years, when Mr. Keach put in his plea for an extension of the practice of singing to the public worship of the church. This was more than those who had been content to "goe out" at the end of the sacramental service could tolerate. It was adding insult to injury, and the intensity of feeling evoked by the proposed changes in the order of public worship may be gathered from the introduction to the first Maze Pond Minute Book, which reads:—"Here followeth a briefe narrative of the troubles of those brethren and sisters who came off from the congregation meeting on Horslydowne, Mr. Benjamin Keach being their elder, upon the account of their dissatisfaction with common sette forme singing in two parts."

(To be continued.)

MENTAL INDOLENCE.

WHY is it that many persons, especially singers, never learn to read from notes? Some opera singers have been obliged to learn all their parts by rote because of their inability to read from notes. Why is it that some can read the notes in the treble but not in the bass? And why is it that some insist that they can *not* understand time? Simply mental indolence. It is supposed to be a very difficult task to learn to read from notes, and so many shrink from attempting it. But let any one make a staff of eleven lines, with the middle one (the sixth) a short one, and study it carefully for a week, memorising the letters of the lines and spaces in their order, and the difficulty begins to vanish; while further practice in reading from notes makes it easier and easier.

As the French say, "It is the first step that counts." But many are unwilling to take the first step, and so never learn what a simple thing it is to master the staff.

As to those who complain about not understanding time, I observe they are always able to make correct change for a shilling. I often explain that each measure is a purse containing the same amount—as, for instance, a shilling—while the purses (or measures) may differ as to the way this amount is divided.

One week's concentration on time-values and the notes of the staff ought to convince anyone that the ability to read notes is only a question of mental alertness and practice.

The Points of a Good Choir.

BY LOUIS F. BENSON.

(1) The first point of a good choir is reverence. This follows logically from the fact that the choir is the leader of worship; and reverence is the foundation of worship. And it is witnessed, too, in the heart of every true Christian. This reverence will show itself in the manners of the choir. Dr. James W. Alexander once said that a stranger coming into one of our "modern" churches would suppose the organ to be the principal object of worship. Now the choir shares with the organ that conspicuousness and central position. The manners of a choir are even more in evidence than its music. A good choir will cultivate a quiet seriousness while singing, and a devout attention to all other parts of the service. This reverence will show itself in the choice of music. Irreligious music in church is no better than the preaching of secularism, even though the music comes from a Mass. Many choirs do not seem to grasp the distinction, especially in the selection of anthems. They perform music that, to say the least, is an interruption to the worship.

(2) A good choir is actuated by the spirit of service. The question is not whether the ideal choir is paid or voluntary. A church is happy that has a satisfactory volunteer choir. A church that can afford it is no less happy that has a satisfactory paid choir. A salaried choir is no more objectionable than is a salaried ministry. In either case the motive with which the work is done is the essential thing; and the only motive adequate to make choir work successful is the spirit of service—the spirit that recognises it as a department of Christ's work and an opportunity to serve Him. Nothing else will give the tact and patience to keep the peace and to steer clear of all those complications which threaten the relations of a choir. Nothing else will uplift the drudgery in choir work to a high ideal which sanctifies and even glorifies routine work and keeps the heart faithful to our tasks.

(3) A good choir will co-operate with the pastor. This implies that the pastor would co-operate with the choir, for it is plain that unless the choir is at one in spirit and aim with the conductor of the worship, satisfactory conditions in the church services are impossible. This does not mean that the choir should be content to be made a mere homiletical appendage to the preaching. The pastor's function is to preach, the choir's to praise. But at the same time the choir has no place or dignity that is not subordinate to the pastor's function of controlling the worship, and its clear duty is to co-operate with him. If at the same time it can inspire him with something of its own enthusiasm, and develop in him right musical feeling, and uplift him to a higher conception of the possibilities and ends of church praise, so much the more is it a good choir, and so much easier and happy its own work.

(4) A good choir is in sympathy with the congregation. Church music is of two kinds—impressive and expressive—and in both there is need on the part of the choir of sympathy with the congregation. If the choir sings to impress the congregation, to excite and minister to religious feeling (as in anthems and choir hymns), it should have regard for the tastes and state of culture of the congregation. It is useless to sing music hopelessly above the people's comprehension. The preacher must preach to, and not above them; and so the choir should sing. This does not mean descending to bad grammar or slang in sermon or music, or to vulgarity and cheap effects in sermon or song. And on the other hand, it is not incompatible with uplifting the taste and educating the knowledge of the people in music any more than in the departments covered by preaching. But it does mean that the anthems be selected with a view to the congregation's ability to follow them (not necessarily at the first hearing), and both selected and rendered in such a way as to do the most music can do for the particular congregation addressed. A good choir seeks to please and elevate those before it, rather than to "show off."

The other kind of music, the expressive, is the congregation's own share. Among the rights secured to the people at the Reformation is this right publicly to worship God with hymns. The choir's relation to a hymn is merely that of leading the voices of the congregation; the people becoming the real choir, the choir simply keeping them in time and tune. In choosing the hymn tunes no choir can please everybody. Unmusical people generally prefer to sing "the good, old tunes." Some crave new tunes; some close the book with a snap when the tune is unfamiliar. All cannot be pleased, but by recognising all, and giving a measure of sympathy to each, a reasonably satisfactory selection can be made of tunes which the congregation can handle. A real sympathy with the congregation includes a sympathy with its possibilities of growth and improvement, and will help them to learn to love tunes that are worthy, good musically and spiritually uplifting.

(5) A good choir is one which improves in musical knowledge and skill. A choir should know how to sing. The remark seems hardly necessary. And yet, as there are instances of preachers who hardly know the technique of preaching, there are choirs, often faithful and well-meaning, who evidence little skill either in voice-production or delivery. Every choir would become good, or at least better than it is, if each member kept himself and herself in vital relation to the art of music. A fair knowledge of music and a sufficient skill in singing are attainable by almost all, certainly by all who should sing in public. Apart from individual responsibility for improvement, in musical art, is a

choir's corporate duty of constant practice and rehearsal. Unknown and perhaps unthought of by the congregation are these constant practisings that alone make music for the Sabbaths. What the study is to the sermon, the rehearsal is to the song. The rehearsal may well be more than its name implies; it may be a class in the art of music if the choir-master so wills it and has the tact. The choir may elevate its own choice in music, and overcome its deficiencies in theory and practice, and be ever growing in its art. This is the reward for one's faithfulness at rehearsals, and it is the wisdom as well as the opportunity of the choir-master to see that some such reward is put within the reach of the faithful and attentive. When rehearsals dwindle and fade, it may often happen that there

was too much mere rehearsal, and little enough beyond that to keep the interest quick.

Absolute perfection in the art of music is doubtless unattainable by the average choir. And it must, in candour, be added that were it attained it would be unrecognised by the average congregation. The thing is to aim higher than we are. So that it is perhaps enough to say of a good choir that it is improving in knowledge and practice of music. If now we sum up the fruits of a good choir we find them to be: In relation to God—reverence. In relation to Christianity—the spirit of service. In relation to the pastor—co-operation. In relation to the congregation—sympathy. In relation to musical art—growth in knowledge and skill.

Obituary.

MR. CHARLES HALL.

WE regret to record the death of Mr. Charles Hall, one of the musical lights of Glossop, which took place on December 27. He had been confined to his bed for many months, but he bore his long illness with fortitude and in a truly Christian spirit. Mr. Hall was choirmaster at Wesley Chapel, and was conductor of the local Nonconformist Choir Union, but as a capable and broad-minded musician he took a prominent part in many of the musical movements of the district. He will be principally remembered for the services he has rendered in the ministry of music and song in the churches of the town and neighbourhood of Glossop. A friend who knew him well says that from his boyhood music has been his chief pursuit and joy. His love for music amounted to a passion. In very early life he learnt to play the double bass, and was for many years actively engaged in musical work at the Tabernacle, being conductor of the band, and also of the choir

at that church. He was one of the founders of the Glossop-dale Philharmonic Society, and held for many years the dual office of conductor and secretary, much important work being undertaken by him in that capacity. He was also for some time bandmaster of the Glossop Old Band, and always took a very lively interest in brass band music. He was also at one time conductor of the Christ Church String Band, Tintwistle. In the service of religion, philanthropy, and charity his musical talents were always freely and gladly rendered. He organised many concerts for the benefit of deserving musicians. He never thought of his own personal comfort or sacrifice to himself and his business, if he could help the church or any good cause.

The funeral was very largely attended, and appropriate music was rendered, both by brass bands, choir and solo vocalists. Special memorial services in several chapels were held the following Sunday.

"Don'ts" for Organists.

DON'T slide back and forth on the seat when playing a pedal passage. To easily reach the extreme notes of the pedal board, turn the body slightly toward those notes.

Don't go through any contortions of the body when about to remove the hands from the keys at the end of a composition that terminates with the full organ. The audience forgets all about your playing in sympathising with you in your apparent agony.

Don't sway back and forth when playing. An easy, graceful appearance at the organ requires but little motion of the body.

Don't improvise all the time on the salicional with tremulant. The combination is effective when properly used, but becomes tiresome with an overdose.

Don't think that because the vox humana (without tremulant) combined with the mixtures in the swell

sound "novel," they are pleasing. A dish-pan and poker would sound just as "novel," and about as agreeable.

Don't improvise every prelude and postlude which you play. You cannot stand Beethoven's music all the time. How can your congregation stand your music all the time?

Don't use the tremulant very often in accompanying singers.

Don't hold one chord or note a minute and a half while you change the stops and arrange your music. Remember that those who are listening to you have nerves.

Don't complain all the time that your present position is beneath you. He who looks up to himself must first lower himself to look up, and then only sees his former position, not the occupant.

Don't think that you know it all. Even the greatest organist can learn something new every week.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. Stringer.

METROPOLITAN.

GOSPEL OAK.—On Dec. 24th the Children's Christmas Service was held in the Congregational Church, when, in addition to hymns, two of the carols issued from the office of this journal were sung by the Sunday scholars. In the evening the service included the anthems "O Zion, that bringest good tidings" (Stainer) and "Behold, I bring you good tidings" (Goss), with some carols, etc. On Dec. 31st, the anthem at morning service was "In the beginning was the Word" (C. Darnton). In the evening a Lantern Service was held, the pictures being illustrated by suitable music. The selection included "In sorrow and in want" (Bridge), "Who is this so weak and helpless" (E. Minshall), and "Christ our passover is sacrificed for us" (C. Darnton). Several members of the choir sang solos, amongst them being a very fine rendering of "I will arise" (Sullivan), by Mr. Wilson Bamber. Madame Alma Gwinnett sang "When I survey the wondrous cross" (E. Pettman) in a most impressive manner. Other solos were "Bethlehem" (Gounod), by Miss Agnes White, and "There's a Friend for little children" (M. Watson), by Mrs. Hales; both very sweetly sung.

ISLINGTON.—On Christmas Eve suitable anthems were rendered by the choir at Cross Street Baptist Church, at both morning and evening services. Goss's familiar "Behold, I bring you good tidings" was the one selected at the morning service, and in the evening the choir rendered Farmer's well-known carol, "In the fields with their flocks abiding." During the offertory the choir effectively rendered Schubert's setting of "Glory to God in the Highest," and after the sermon the anthem, "O Zion, that bringest good tidings." The singing throughout the day was bright alike among the congregation as well as choir, the latter throwing considerable spirit into their work generally.—Special musical services have taken place at Packington Street Chapel during the past festive season, including a Carol Service, at which were rendered "Arise, shine," "Behold, I bring you good tidings," and other popular anthems, together with selections from the "N.M.J." Carols and other items, also solos of an appropriate character.

PROVINCIAL.

DEWSBURY MOOR.—An organ recital was given by Mr. J. W. Barnley, in the Primitive Methodist Chapel, on Sunday, Jan. 14. Miss M. Trevitt was the vocalist.

GLOSSOP.—The organ in Littlemoor Chapel was reopened on Jan. 9 by Mr. W. P. Fairclough, Mus. Bac., who gave an interesting recital. Miss Ethel Wood, R.A.M., was the vocalist.

KING'S LYNN.—After the usual choir practice at the Congregational church, an address, beautifully illuminated and mounted in a massive oak frame, was presented to Mr. B. Hewetson, who has been honorary organist of the church for the last ten years. In the address reference was made to the length of service which Mr. Hewetson has rendered

and also to the taste and ability combined with the generosity and urbanity of disposition with which he has performed his duties. The hope was also expressed that the happy relationship which had so long existed might continue for many years, and that both Mr. and Mrs. Hewetson might live long to enjoy the confidence and respect of all their friends. The address was signed on behalf of the choir by the choirmaster, secretary, treasurer, and librarian. After the presentation had been made, Mr. Hewetson expressed his gratitude for the unexpected testimonial, and assured the choir of his hearty co-operation in the work in which all took so great an interest.

NORTHAMPTON.—Saturday, December 30th, the members of Victoria Road Choir, by kind invitation of Mr. D. Kightley (treasurer), sat down to an excellent tea in the lecture-room. After tea the annual business meeting was held, which, in the unavoidable absence of the Rev. H. J. L. Matson, was presided over by Miss K. Richards, the oldest choir member. Miss Richards expressed the regret which all felt in the family bereavement which had caused Mr. Matson's absence, and a vote of sympathy was unanimously accorded. Miss Richards then said: "Dear Fellow Choir Members,—In looking back upon the past year we must all feel that we have been working upon the ascending scale. This time last year we had no organ; now we have a very good one. Our able organist and choir mistress has conducted us through some creditable work. Our energetic secretary not only writes notes for us, but takes notes of our doings. Our trusty treasurer keeps us within space by sometimes barring the lines of our expenditure. Our auditor is quick to detect a mistake in the ledger lines, and will not pass it Scott free, so we are richer by one shilling this year than we should have been. I hope we may never have any base motives as we pursue the tenour of our way, but always second the efforts of others and treble our own. May we never minimise our usefulness by being crotchety or quavering, but by working in unison produce harmony. Let us be always ready to sing praises, but let others chant our own, and when we come to the finale of our earthly course, in the fulness of time, may we be members of the choir above." The reports presented by the secretary (Mr. S. Stringer), the treasurer (Mr. D. Kightley), and auditor (Mr. A. Scott) were considered very satisfactory, and adopted. Mrs. S. Stringer was re-appointed choir mistress, Mr. D. Kightley treasurer, and Mr. S. Stringer secretary, all being thanked for their services during the past year. The committee were elected as follows: Miss K. Richards, Miss Garratt, Miss E. Richards, Mr. T. Kightley, Mrs. Unwin, Mr. Webber, and Miss C. Cox. A hearty vote of thanks was given to Mr. Kightley, and the rest of the evening was spent in a social manner.

TORQUAY.—A capital performance of Nichol's Cantata, "Day and Night," was given by the choir, in the schoolroom of the Primitive Methodist church, on Wednesday, Jan. 3rd. The solos, duet, trio, and quartet, were taken by the Misses A. Perrett, H. Shapcott, M. Farrant, B. Wickett, and A. Williams, and Messrs. Hart and Furneaux, who

sang their respective numbers (several of which had to be repeated in response to the enthusiastic applause of the audience) with taste and feeling. The choruses were given by the choir with spirit and precision, and in a manner which reflected great credit on themselves and the organist and choirmaster, Mr. F. T. C. Wickett, who conducted. The accompaniments were very carefully played by Miss Far-rant (piano), Mr. Wheeler (organ), and a string band. Part of the work was repeated by request at the evening service of the Sunday following.

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Built by Peter Conacher and Co., of Huddersfield.

Manuals. CC to C. 61 Notes.

Pedals. CCC to F. 30 Notes.

Great Organ.

1. Double Diapason .. wood	16 feet. 61 pipes.
2. Open Diapason, Large .. metal	8 " 61 "
3. Open Diapason, Small .. metal	8 " 61 "
4. Stopped Diapason .. wood	8 " 61 "
5. Viol di Gamba .. metal	8 " 61 "
6. Aeoline .. metal	8 " 61 "
7. Harmonic Flute .. metal	4 " 61 "
8. Principal .. metal	4 " 61 "
9. Twelfth .. metal	2 3/4 " 61 "
10. Fifteenth .. metal	2 " 61 "
11. Mixture (3 ranks) .. metal	183 "
12. Trumpet .. spotted metal	8 " 61 "

Swell Organ.

13. Lieblich Bourdon .. wood	16 feet. 61 pipes.
14. Open Diapason, metal and wood	8 " 61 "
15. Lieblich Gedackt, spotted metal and wood	8 " 61 "
16. Salicional, spotted metal and wood ..	8 " 61 "
17. Voix Celeste .. spotted metal	8 " 49 "
18. Gemshorn .. metal	4 " 61 "
19. Wald Flute .. wood	4 " 61 "
20. Piccolo .. metal	2 " 61 "
21. Mixture (3 ranks) .. metal	183 "
22. Contra Fagotto .. spotted metal	16 " 61 "
23. Cornopean .. spotted metal	8 " 61 "
24. Oboe .. spotted metal	8 " 61 "
25. Clarion .. spotted metal	4 " 61 "
26. Tremulant.	

Choir Organ.

(In a separate Swell Box).

27. Rohr Flote .. wood	8 feet. 61 pipes.
28. String Gamba .. spotted metal	8 " 61 "
29. Dulciana .. metal	8 " 61 "
30. Hohl Flote .. wood	8 " 61 "
31. Unda Maris .. spotted metal	8 " 49 "
32. Flauto Traverso .. wood	4 " 61 "
33. Piccolo .. metal	2 " 61 "
34. Clarionet .. spotted metal	8 " 61 "

Pedal Organ.

35. Open Diapason .. wood	16 feet. 30 pipes.
36. Bourdon .. wood	16 " 30 "
37. Quint .. wood	10 1/2 " 30 "
38. Violoncello .. metal and zinc	8 " 30 "
39. Bass Flute .. wood	8 " 30 "
40. Trombone .. spotted metal	16 " 30 "

Couplers.

41. Swell to Great.	45. Swell to Pedal.
42. Swell to Choir.	46. Choir to Pedal.
43. Choir to Great.	47. Swell Super Octave.
44. Great to Pedal.	
Great Organ ..	854
Swell Organ ..	903
Choir Organ ..	476
Pedal Organ ..	180

Total Number of Pipes 2,413

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Four " " to Swell Organ.
Tremulant Pedal to Swell and Choir Organs.
Double Acting Pedal for Great to Pedal Coupler.
Balanced Crescendo Pedal to Choir Organ.
" " to Swell Organ.

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Hydraulic Engine, controlled at keyboards by Hydraulic Starter.

Case of Pitch Pine, Varnished.

Front Pipes Decorated in Gold and Colours.

Stop-jambs and Music-desk of Polished Oak.

Draw Knobs of Solid Ivory.

Separate Wind Reservoir for Swell and Choir Organs.

HOW SHALL I PLAY WITH FEELING?

How often do we hear the powers of execution, or technic, and of feeling, or expression, contrasted! There is really no war between them any more than there is antagonism between the two halves of an oyster-shell or between the two sections of the apparatus of the heart. Yet we seldom find a player in whom there is an artistic adjustment between the mechanism and the emotion of playing. There are various reasons for this strange state of things, but the effective cause is, after all analysis, our vanity, or rather, say, our misdirected vanity. You can no more have a musician without the sensitive love of praise—that is, sympathy—than you can have a peach without prussic acid. It is only the excess of the prussic acid that makes the peach bitter. By misdirected vanity I mean that love of praise which leads us to strain after things not fitted to our nature and gifts. Few indeed are the great artists who, like Rubinstein, could shine in all styles and seem everywhere pre-eminent. You should give to the matter of selecting your repertoire the very greatest caution.

First, never play anything which you do not love.

Second, never play anything which makes you uncomfortable in the performance, with a sense of clumsy and painful effort.

Third, never play anything which does not commend itself to your intelligence.

If you will thus fit your repertoire to your musical knowledge, to your temperamental bias, and to your digital powers, you will find that your music will be a delight to yourself and to all who hear you. Your music will be the glad, spontaneous outbreathing of your own personal life, and will come from you as easily and delightfully as the perfume comes from a rose or a pink. But oh, how many are there who make frantic and futile efforts to do all things, and who make themselves wretched trying to stretch their little canary-bird forms up into those of an eagle! Remember that the canary sings beautifully, though small.

New Music.

NOVELLO AND CO.

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EASTER ANTHEMS.

HE IS RISEN.

By THOMAS FACER. An Anthem for **Easter**, containing much variety. Choral Recit., "Now when they came to the tomb," is preceded by the first strain of the old Easter Hymn tune on the organ. This is in *unison* of course. *Allegretto*, "Why seek ye the living among the dead?" is a two-part Chorus for *Sopranos* and *Contraltos*. *Andantino*, "O Wondrous Power" is a quartet for S. A. T. and B. A quiet diatonic movement followed by a short instrumental passage leads to the final chorus. *Allegro moderato*, "Hallelujah, Christ is risen." A short fugue, not difficult; ending with majestic phrases for voices and organ alternately. (2d.; Tonic Sol-fa, 1d.)

CHRIST OUR PASSOVER IS SACRIFICED FOR US.

By CHARLES DARNTON. Prize Anthem for **Easter**, etc., begins slow in *unison*, with sostenuto organ part. At "Keep the feast" a burst of harmony occurs, after which *unison* is resumed for some 8 bars. A piano passage for the Choir alone follows, on the words, "With the unleavened bread of sincerity and truth." The movement is varied by short instrumental interludes. The *allegro* movement, "Christ being raised from the dead," etc., is very bold. This is broken off for a time by an unaccompanied quartet (*Lento*), "For in that He died," etc., after which the *allegro* is resumed and leads to a *maestoso* chorale, "Jesus Lives! no longer now," etc. (2 verses), with a bold "Alleluia, Amen," to conclude. (2d.)

HE IS RISEN.

By J. P. ATTWATER. A Prize Anthem for **Easter**. The Anthem is in three sections, "Meditation," "Comfort," and "Joy." The first movement is Dyke's tune, "St. Cross," *lento con express* in fugal form, *Sopranos* leading off with "O come and mourn," followed by *Altos*, *Tenors*, and *Basses*, in their order, respectively uttering the invitation to a rising accompaniment, with which is to be found interwoven the first notes of "St. Cross." After four bars instrumental, "Jesus our Lord is crucified" is sung unaccompanied, except for a soft instrumental bass which enters at the last two bars. "Comfort," "Fear not ye," is set for *Soprano Solo*. "Joy," "O Death where is thy sting?" Chorus *Allegretto*, is a jubilant subject in triple time, beginning in *unison* and repeated in thirds, a third higher resolving in harmony followed by a short fugue and concluding with a *unison* Hallelujah to an accompaniment, in which is cleverly entwined the old Hymn-tune, "Carey's." (1½d.)

CHRIST IS RISEN.

By JAMES LYON. An **Easter** Anthem, beginning with a recitative for *Basses* with the title words. The second phrase, "For since by man," is part *unison* and part harmony. Mr. Lyon introduces the hymn "O Lord of all, with us abide," which is treated very effectively, each verse being varied from the others, the last is a "chorale," the first half unaccompanied, while the second has full accompaniment, the whole closing with a fourfold Amen. (1½d.)

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Meditation in F. Oliver D. Belsham.

January, 1898, contains—
Intermezzo. Bruce Steane.
Postlude in C Minor. C. Darnton.

March, 1898, contains—
Carmen in Memoriam. Geoffry C. E. Ryley.
Coro allegro alla Marcia. Ernest H. Smith, F.R.C.O.

May, 1898, contains—
Allegro Brillante. John P. Attwater.
Abendlied. Millward Hughes.
A Fragment. Arthur Berridge.

July, 1898, contains—
Processional March. Ernest H. Smith, F.R.C.O.
Andante in F. C. Darnton.
Melodie. James Lyon.

September, 1898, contains—
Eberle. J. P. Attwater.
Chanson Triste. A. J. C. Gidley.

November, 1898, contains—
Fantasia on the Tune "Stuttgart." Ernest H. Smith, F.R.C.O.
Andante. James Lyon.
Berceuse. Arthur Berridge.

January, 1899, contains—
"Gospel." A Fantasy. J. P. Attwater.
Fughetta in D. Dr. O. A. Mansfield.

March, 1899, contains—
March in E-flat. Cuthbert Harris, Mus. Bac.
Andante. James Lyon.

May, 1899, contains—
Allegro con spirito. Ernest H. Smith, F.R.C.O.
Andantino. James Lyon.
Song without Words. Cuthbert Harris, Mus. Bac., F.R.C.O.

July, 1899, contains—
Melody. Cuthbert Harris, Mus. Bac., F.R.C.O.
March. Alfred H. Dudley, A.R.C.O.
Andante Tranquillo. Arthur Berridge.

September, 1899, contains—
Spring Song. James Lyon.
Introductory Voluntary. C. Darnton.

VOLUME V.

November, 1899, contains—
Contemplation. James Lyon.
Andante Religioso. C. Darnton.
Meditation. Arthur Berridge.

January, 1900, contains—
Berceuse. J. P. Attwater, F.R.C.O.
Adagio. E. H. Smith, F.R.C.O.

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